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THE MID-MONTHLY MUSICAL JOURNAL.

THE CREMONA

With which is incorporated

'THE VIOLINIST,' A Record of the String World.

Edited by J. Nicholson-Smith.

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Vol. I, No. 8.

July 17th, 1907.

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Bows for Stringed Instruments.

No. 7. *Dr. H. Walford Davies. Francis Macmillen.*

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Monthly, TWOPENCE.

The Art of the Month.

An artist may indeed be said to hold a position who can rely upon filling Queen's Hall twice within the space of three weeks. But Mischa Elman has now such a grip upon the English public, that were his recitals of weekly occurrence, he would probably have a large following. On June 11th, his playing of Lalo's 'Symphonie Espagnole' must not pass without an expression of deep admiration, and though this work is by no means novel to him, he surpassed in interpretive his former renderings. In the second subject of the last movement there was real fear, we trust prompted by the music and not the mood.

A successful recital was given in the Bechstein Hall on June 17th by Mlle. Helian, M. Mathieu Crickboom (the Belgian violinist) and Mlle. Louise Desmaisons. The programme commenced with a performance of Handel's Sonata for violin and pianoforte in E major, by M. Crickboom and Mlle. Desmaisons. Their rendering was marked by the refined playing of the violinist.

Miss Flora Millard and M. Louis Persinger gave a pianoforte and violin recital on June 11th, at the Æolian Hall. They are two sincere conscientious young artists. As soloists, Miss Millard's playing of a 'Pastorale' of Scarlatti's, and a Schubert 'Impromptu'; and M. Persinger's performance of Lalo's Concerto in F minor for violin, were decidedly promising.

A second recital on the double bass was given on June 15th at the Bechstein Hall by Sergei Kussewitzky, and one which confirms

the favourable impression the artist created at his previous concert. His phrasing and breadth of tone in a sonata by Borghi (in which M. Casadesus took the viola part) were simply perfect, the third movement having to be given again as an encore, while his technique in a 'Tarantella' by Glière, showed what a wonderful command he has over the instrument.

Laughter at Bechstein Hall on June 14th greeted M. Sven Scholander, the Danish lute player, during his song recital. It was occasioned, not by what he said, but by the way he said it. In a series of really interesting old Danish songs, the settings written specially for the lute, M. Scholander went through extraordinary antics. It was interesting as regards the instrument used (an old twelve-string lute) and the quaint old songs and sentiment.

At the second of his chamber concerts on June 14th at the Æolian Hall, Mr. Joseph Holbrooke brought forward some interesting works, for the most part new, by modern English composers. The works for stringed instruments included two attractive short pieces by Joseph Speaight, an excellent trio by Richard Walthew, and his own quintet and Fantasie.

After four years' absence from London, Paderewski, the Polish pianist, played at Queen's Hall on June 18th to an immense audience. With bushy locks, which in colour show no passage of time, the low collar and the white silk tie, he looked almost exactly as when he was delighting London music lovers of yore. His playing of the Beethoven

'Moonlight Sonata' was beautifully poetical. His own variations and fugue were magnificent as to technical display, while the Liszt B minor sonata was amazing in its pianistic effects. When he began his Chopin group, the great pianist's full power and skill were displayed. By his rendering he proved still a giant among the interpreters of Chopin.

Mr. Boris Hambourg is a highly accomplished cellist. The programme at the Bechstein Hall on June 12th began with a fine specimen of old English music in a sonata by Henry Eccles, a little-known composer who flourished at the end of the 17th century. This work was of worth; it was definitely melodious with strength and freshness of ideas, it was interpreted with grace and simplicity. In the difficult Concerto by Eugen d'Albert he displayed gifts of tone, feeling and finished execution. This concerto is one of the most effective among those written for the 'cello. Shorter pieces by Szulc, Popper and Handel secured the fullest appreciation of his audience. Mr. Jan Hambourg, Mr. Maurice Sax and Mr. Siegfried Wertheim played a characteristic Terzetto for two violins and viola by Dvorák. A picturesque work, with piquant harmonies and flowing melodies.

The first of a new series of Joachim Committee concerts commenced on June 17th at the Bechstein Hall. The many music lovers who look upon these classical concerts as their Mecca, doubtless felt keen regret, a regret that all will share, at the absence through ill-health of the familiar figure of Dr. Joachim, who has led the quartet so long. His place has been taken by Professor Carl Halir, for long associated with the quartet as second violin, and who proved his eminent qualifications as a leader by the excellent way he played the first violin. He was ably assisted by Mr. Karl Klingler and Professors Emmanuel Wirth and Robert Hausmann. The programme consisted of Haydn's Quartet in D minor, op. 76, No. 2; Mozart's 'Divertimento' in E flat major, for violin, viola, and violoncello, and Beethoven's Quartet in C major, op. 59, No. 3. The performance of these was marked by classical finish and excellent ensemble. The Mozart number was very finely played, as the spirit of the music in its grace and refinement was admirably realized, and finely interpreted.

The extra concert given on June 19th at Queen's Hall by the Joachim Committee, is one of great interest from the opportunity it gave of hearing works which, although in the category of chamber music, are of larger scope than is within the limits of the quartet

or quintet. The Schumann quintet, led by Professor Carl Halir, was performed with the greatest unanimity. The other works were the characteristic octet for wind instruments by Mozart, the Serenade in C minor, a work in which the tone colour of the instruments is most pleasingly brought out, and the Beethoven septet. The second work brought in some of the wind instruments, with Mr. C. H. Winterbottom as double bass.

Although the subscribers to the series of Joachim Committee concerts were promised an extra concert, devoted entirely to the works of Haydn, the series proper came to an end on Saturday, June 29th, at Bechstein Hall, where Professor Carl Halir, Mr. Karl Klingler, Professor Emanuel Wirth and Professor Robert Hausmann (with the assistance in one work of Mr. Frank Bridge as second viola), delighted a large and cultured audience with wonderfully perfect interpretations of Mozart's Quintet in E flat major, Haydn's Quartet in C major, and Beethoven's extraordinary posthumous Quartet in A minor, op. 132. It is difficult to imagine renderings of the works already named more ideally beautiful than those under review, and even the regrettable absence of Dr. Joachim could not remove the impression that he was veritably present in spirit.

The series of Joachim Committee concerts came to an end on July 1st with a special Haydn concert, in commemoration of the 175th anniversary of the composer's birth. The works performed were:—Quartet, F major, op. 77, No. 2; Quartet, F minor, op. 20, No. 5; Quartet, C Major, op. 54, No. 2; Quartet, G major, op. 64, No. 4. The quartet, who throughout the present series has given such delight to all genuine lovers of classical music, brought out by their refined playing and excellent *ensemble* all the freshness, grace and chastened beauty of the old master's music. Where all were so good it is difficult to distinguish, but the playing of the F minor and C major quartets was especially striking, marked as it was by perfect balance of tone and varied expression.

A first violin recital was given last night by Mr. Platenj Worth, at the Bechstein Hall. He performed Max Bruch's Concerto in G minor, and Bach's 'Chaconne.' He was heard to advantage in a 'Legende,' by Wieniawski, and a 'Romance,' by Wilhelmj. His performance of them showed taste and intelligence. Miss Johanna Heymann's piano-forte playing of 'Capriccio' by Sterndale Bennett, and a 'Nocturne' and 'Valse' by Chopin, was marked by fluency of execution and refinement.



KUBELIK.



The students of the Royal Academy of Music gave their sessional orchestral concert at the Queen's Hall, on Tuesday, June 25th. The programme opened with four orchestral illustrations from the pen of a lady student, Miss Eleanor C. Rudall. These were inspired by four pictures, Watts's 'Dawn' and 'Good Luck to your Fishing,' Burne-Jones's 'Dorigen of Bretagne,' and Schmalz's 'The King's Daughter.' Miss Gladys Clark gave a tasteful and refined account of Spohr's Violin Concerto No. 8; and Miss Myra Hess showed a genuine executive talent in Beethoven's Piano-forte Concerto in G. The feature of the concert, however, was Mr. Thorpe Bates's forcible account of Wotan's 'Abschied.'

A vocal and violoncello recital was given on July 1st, at Bechstein Hall, by Miss Olive Hilder and Miss Lucie Van Hulst. The former is a pupil of Mme. Sobrino. Her singing shows refinement and intelligence. Her interpretation of two of Brahms' lieder and Schubert's 'Haidenröslein' gave evidence of an artistic temperament and taste. Miss Lucie Van Hulst, who has already made a reputation as a clever 'cellist, played Popper's Concerto in E minor with considerable fluency, the *andante* being smoothly and tastefully expressed.

A first vocal and violin recital was given at Bechstein Hall, on Tuesday, June 25th, by Miss Francès Alda, of the Royal Opera de la Monnaie, Brussels, and formerly of Covent Garden, and Alex. Z. Birnbaum, conductor of the Philharmonic Concerts, Lausanne.

A pianoforte and violin recital was given in the Bechstein Hall on June 22nd, by Mr. Frank Merrick and Mr. Carl Barré, two young English musicians, who are going with Madame Clara Butt and Mr. Kennerley Rumford on their Australian tour. Together they were heard in César Franck's Sonata in A, and gave a very sound rendering. Mr. Frank Merrick's pianoforte solos included Purcell's 'A New Ground: No. 8 of Twelve Lessons, from "Musick's Handmaid,"' a curious specimen of old music, Bach's Prelude and Fugue in G, Brahms's Rhapsody in B minor, and Chopin's Fantasia in F minor displayed his ability of tone and expression. Mr. Carre Barré's performance of Beethoven's Romance in G was excellent. Rameau's Gavotte ('Le Tambourin') for muted strings, was given with delicacy and charm, and Bach's Prelude in E with considerable verve and facility of execution.

The Walenn Quartet gave their second concert at the Æolian Hall on June 20th, and

sustained the reputation they gained on their first appearance. Schubert's Quartet in D minor, the Suite in C major, by A. Glazounoff, which was performed on this occasion for the first time in London. This suite consists of five sections, namely, 'Introduction and Fugue,' 'Scherzo,' 'Orientale' (noticeable for its weird Eastern effect), 'Teina con Variazioni,' and a 'Valse.'

It is some years since M. Sapellnikoff, the Russian pianist, was heard in London, but his fame was proved by the attendance at Steinway Hall on June 20th. The programme opened with Beethoven's 'Appassionata' Sonata. The chief item of interest was Glazounow's Sonata, op. 74, which suited, in feeling and style, the national temperament of the executant. The pieces were by Scarlatti, Bach, Schubert and Chopin.

A successful *matinée* was given by Miss Cicely Trask's pupils in aid of the St. Ann's Schools Restoration Fund, Limehouse, E., on Saturday, 29th June, at the Salle Erard. The total absence of stage fright made the performances of the various singers very agreeable, and this, combined with the excellent method of which they showed themselves to be possessed, won them well-merited applause from the numerous audience. Notable among the items was the singing of Miss Beatrice Budgen, who gave an excellent account of Handel's 'Lascia chio pianga,' and a graceful 'Lullaby' by Olga Racster; the Misses Wadman, who sang duets admirably; Miss Grace Shaw, who is quite an artist, and Miss Eeles, who sang a couple of French songs to perfection. Miss Nelly Ganthony gave one of her most amusing sketches, and Miss May Fussell played some violoncello solos with taste and finish.

A Brahms concert was given on July 3rd by Mr. Leonard Borwick and Professors Carl Halir and Robert Hausmann, at Bechstein Hall. The programme consisted of the trios in C major, op. 87, and B major, op. 8 (revised version), and Concerto in A minor for violin and violoncello, op. 102.

Madame Rosa Harding, who gave a concert at the Salle Erard on July 3rd, was heard in Meyerbeer, and some English songs by Gould, Hodgson, and others. Mr. Sydney Brooks, the well-known 'cellist, with Miss Mabel Rutland, gave a reading of Chopin's Duo. Mr. Brooks also gave some excellent 'cello solos, while Miss Marie Novello was heard in Chopin's Ballade in G minor and Liszt's 'Second Rhapsody.'

The Poet's Wages.

Sometimes, O Poets! when we read your verses,

They fill us with a strange untold delight—
It seems as if a master hand rehearses

Some sweet strain heard, then lost, in
dreams of night.

Softly they're wafted through the spirit's
chambers,

Ennobling, purifying, as they go;

The Poet and ourselves are no more strangers—

His song has cheered our spirit—soothed
our woe.

From the full heart a sense of weight is lifted,
Which naught could raise or chase away
before.

How are ye blessed! ye thus highly gifted!

Who sing of noble deeds and mystic lore.

To higher realms of thought ye ope the portals
Revealing visions of a fairer clime;

Ye are as birds of spring, raising us mortals
Above the 'wondering, wearying things of
time.

No fame, or honour, that the world aye
proffers

Can be so sweet a recompense, I ween;

These are the wages the Great Master offers—

These are the precious grains He bids you
glean.

E. A. HILL.

Paganini's 'Joseph del Jesù.'

(Continued from p. 80).

There is an amusing story of him extant, how he was caught in a heavy downpour in Vienna, and hailed three 'gondolas' (not being able to speak other than Italian), and at last a fourth cabby stopped who happened to be an Italian. Paganini, ever keen on his expenses, enquired: "How much to the Hotel —?" "The price of a ticket for Paganini's concert," replied Jehu. "Five florins! How dare you charge such a preposterous sum for such a short ride! Paganini plays on one string, but you cannot drive on one wheel!" "Ah, sir," replied Jehu, "people make out great difficulty in playing on one string. I play, and have to-day doubled my fares to hear Paganini." The weather precluding longer argument, he drove off. Paganini, when paying him his fare, gave him also a ticket for the concert next day. But Paganini had to get his Jehu admitted personally, as he was so dirty and badly dressed that the

stewards would have excluded him. His enthusiasm knew no bounds, and the whole house watched the quaint figure with amusement.

Next day, before Paganini was dressed, the servant informed him that a man wanted an audience, and the next minute the Jehu appeared unceremoniously, much to Paganini's annoyance. "What the devil do you want?" says Paganini. After apologies, he said he came to ask a very great favour. "I have four children, and am your countryman. You are rich and famous, and, should you please, can make my fortune." Paganini expected a request for money; but no, he found the man wanted to paint 'Paganini's cab' on his vehicle! He was allowed to, and Paganini said he met him six months later in Florence with a comfortable income solely derived from this advertisement and his musical *clientèle* in Vienna.

After his first performance in London (of which we gave an eye-witness account in No. 2 of the CREMONA), Mori, a well-known performer, went about saying 'who'll buy a fiddle and bow for 1/6,' and John Cramer said, 'Thank Heavens, I'm not a violinist.' In No. 5 of the CREMONA, I promised some further notes on the Guarneri family, which I will now proceed to make good.

The Guarneri house was a distinguished, ancient and noble Cremonese one, and the earliest record I can find of it is Bernardo Guarneri about 1600, from whose two sons, Andrea and Gian Battista, the famous maker was descended.

To cut a long story short, for my space is limited, I append a genealogical tree of the family as far as pertains to the violin.

Of Bernardo Guarneri nothing need be said, as he was not a maker of viols, but to his eldest son,

ANDREA GUARNERI (c. 1626-1698), much interest attaches, as he was not only the first of the family to make fine instruments, but was the uncle of Joseph del Jesù. Andrea was the pupil of the two elder sons of Andrea Amati (c. 1525-1612), Antonio and Girolamo Amati. The dates of Antonio are uncertain, but c. 1560-1648, and Girolamo c. 1562-1630. The partnership lasted from c. 1520-1628. Some authorities state that later Andrea Guarneri became the pupil of Nicola Amati (c. 1640-1), and was, therefore, the *confrère* of Antonio Stradivari. However, this may be, he was undoubtedly first influenced by the model 'Amatise,' i.e. of the brothers Amati, then by that of Nicola, and later (c. 1670) by that of Stradivari (according to Lancetti)*. At

* See *The Violin, its famous makers, etc.*, 1885, p. 120.



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this time it is certain that his model became more original, less Amatisé, *i.e.* flatter, and the sound-holes became purer. The varnish varies from a golden yellow to dark golden orange. His light orange of transparent quality is much admired, but when this is full-bodied it loses in brilliance. Of labels, in this article, I shall take little notice, as these are fabricated by the thousand, and placed in instruments according to the opinion of the owner. It is only 'learned counsel' who wish to make points with ignorant judges, who take any notice of labels nowadays. Dies exist facsimiled from genuine labels, and these are printed on old paper in old-looking ink, then places are carefully cleaned in the instrument, and in they go. Hence, without having the actual before one, and being no expert on paper and inks, the carefulest man is easily misled, and, consequently, I regard book quotations concerning labels as valueless to the public.

GIAN BATTISTA GUARNERI, younger brother of Andrea, was the father of Joseph Guarneri (or Guiseppe Guarneri del Gesù, or Joseph Guarnerius), but was not himself a maker as far as can be traced.

PIETRO GIOVANNI GUARNERI, eldest son of Andrea (1655-c. 1740) lived mainly at Mantua. He is said to have been the pupil of Girolamo Amati, but his instruments do not show much of this Amati's influence. In all probability he was in partnership with his brother, and possibly with his father previously, for he is reported to have used their labels or tickets in the instruments which he made before leaving Cremona. The workmanship is broad and very careful. The varnish is not so gorgeous as that of the other Peter—*i.e.* Peter of Venice—being of fine quality yellow and yellowish red. But he used wood verging on the thin, so that it is difficult to-day to find an example of really fine tone. His only son, Andrea Francisco, was not a maker.

GUISEPPE GIOVANNI BATTISTA GUARNERI (1666-c. 1740), the second son and reputed pupil of Andrea, certainly had some influence over the celebrated Joseph del Gesù, and some of his instruments have been sold as veritable Josephs. The work is good but small in manner, and the sound-holes are placed lower in the front table than is usual. The varnish is an excellent red, and the thickness of the wood admirable—hence a good tone. He had three sons, but only one,

PIETRO GUARNERI (1695-c. 1760), became a maker of violins. He is usually known as 'Peter of Venice,' and his work is peculiarly good. He probably had access to his uncle's patterns, for some of his instruments strongly suggest, in shape, those of 'Peter of Mantua,'

and 'Peter of Venice' has suffered by the confusion. His varnish is typically Venetian, very like that used by the other great Venetians, Gobetti, Montagnana, etc.—*viz.*, a golden amber base and bright rose superimposed. The coats are numerous and thin, and the result is rich gorgeousness. The tone is fine, but rather Cremonese than Venetian in *timbre*.

GUISEPPE GUARNERI THE GREAT was the second son of Gian Battista, and his dates are certain; October 17th, 1686, Cremona-1745, Cremona. But I have already given characteristics of his work in this paper (p. 49), and a description of Paganini's Joseph. His work varies more than any other maker, sometimes it is quite equal to Stradivari (either Antonio or Francesco), at others it is easily mistaken for a rough Storioni. But the tone is superior to that of the Stradivari, and his genius is only now being fully appreciated. There is no doubt that he highly valued one particular tree, as several instruments have the same sap mark running through them. I had one in my hands quite recently, and have seen three others, and Bergonzi is said to have used some of the same log, also he carefully repaired and used up odd pieces of this same wood. I find that those who have learned to appreciate the peculiar qualities of tone of Joseph del Gesù, never really care for any other. Paganini is, of course, the chiefest instance, but we may also note Ole Bull, who played on one of 1714, Vieuxtemps on one of 1741, Alard on one of 1742, and others.

Passagni, in his second edition of 'Il Violins,' 1904, gives approximate prices for the works of most of the Italian makers, which, I suppose, they bring in Italy, but those who know the scarcity of genuine Guarneri instruments in fine condition, may possibly hesitate to endorse them. However, I will conclude by giving them for what they may be worth.

Andrea Guarneri from 5,000-10,000 lire (minimum).

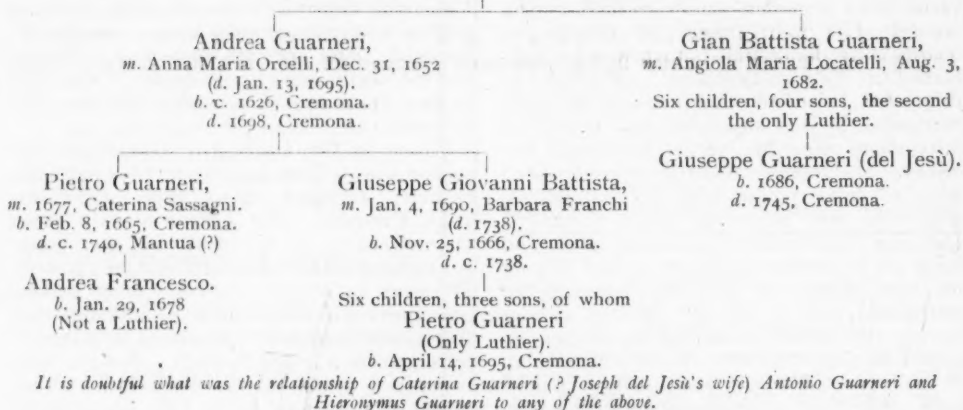
Pietro Giovanni Guarneri from 2,000-6,000 lire (minimum).

Guiseppe Giovanni Battista Guarneri from 3,500-6,000 lire (minimum).

Guiseppe Guarneri (del Gesù) is unpriced, but they bring at present little below those of the Stradivari, which, considering that Antonio Stradivari was famous fully 100 years before Guiseppe Guarneri del Gesù, is remarkable; also Guarneri instruments by del Gesù are far rarer than those by Stradivari (Antonio), about 60 of the one and 600 of the other being known. Hence, it is not very difficult to see the likelihood as Stradivari instruments wear, being of thinner material, that the former's values will surpass those of Stradivari.

THE CREMONA.

Tree of the Guarneri family as appertaining to the Luthier's Art.
Bernardo Guarneri. XVIth century.



Bows for Stringed Instruments.

BY MAURICE McLEOD.

(Continued from p. 74).

CHAPTER III.

THE Anglo-Saxon music and the instruments on which it was played do not seem to have stirred antiquaries to research as fully as other branches of art, and reliable illustrations of bowed instruments of that time are uncommon scarce. At an early period the Irish in particular were most highly cultivated, as their illuminated MSS. and other artistic productions testify. The bard or first musician at the court of the Welsh kings had his seat at the royal functions next to the steward of the household, very much in the same position of honour, as Homer tells us, as their brethren of Greece enjoyed in ancient times, and to sing to the harp was the 'sine qua non' of a perfect prince or true hero.

Eustace or Wace, who wrote 'Le Brut d'Angleterre,'¹ represents King Gabbett as the most able musician of his time:—

De tous estrumens sot maistrîe
Si sot de toute chanterîe,
Molt sot de lais, molt sot de notes.

Ev'ry instrument could play,
And in sweet manner sing,
Chanting forth each kind of lay,
To the sound of pipe or string.

and later gives a more definite statement:—

De vieles sot et de rote,
De harpe sot et de chorum,
De lire, et de psalterium;
Por ce qu'il ot de chant tel sens,
Disoient la gent en son tems,
Que il est dieux des jongliours,
Et dieux de tous les chanteours.

He to psaltry, viol, rote
Chorus, harp and lyre could sing;
And so sweet was ev'ry note,
When he touched the trembling string,
That the love and zeal inflamed,
All who joined the list'ning throng,
Him with ecstasy proclaimed
God of minstrels, god of song.

This 'viol' would be one of those pear-like ones, of which the earliest authentic representation is found in an MS. of the ninth century, A.D. But the original MS. was burnt in

¹ *A General History of Music, etc.*, by Charles Burney, London, 1782, quarto, see vol. 2, p. 353.

1768, and Prince Abbé Gerbert had only tracings to guide him in his publication, 'De Cantu et Musicâ Sacrâ a primâ ecclesiæ ætate usque ad præsens tempus' (St. Blasius, 1774). The MS. belonged to the monastery of St. Blasius in the Black Forest. But Gerbert was an exceeding careful and enthusiastic antiquary, and we have no reason to doubt the accuracy of the tracings which he had previously prepared for his 'Histoire de la musique d'église,' announced in 1762. The Abbé was a great connoisseur, and established a printing press and bindery besides acting as publisher. The viol itself, which he figures, is very curious, as it has only one string, but has sound-holes, bridge and tail-piece, whereas other early representations of pear-viols usually omit the bridge, and sometimes the tail-piece and sound-holes. The date assigned to it, and accepted by Coussemaker, Fétis and Engel (with reservations) amongst others, is the ninth century.

This instrument, or rather date, brings us to a large series of bowed instruments which are much alike, and all due to the diffusion of the Rebab under numerous names throughout Europe. I do not propose to give minute details of all these, partly because it has been well done by Engel, but mainly because there is so little variation in the form of the bows used that to describe two or three is all that is necessary. The illustrations will, however, give many more. Al-Farabi, a famous Arab musician of about 900 A.D., has left a description of an ancient Rebab which had two strings, and a similar one is still in use in the Barbary States. In Christianovitch's book¹ is given a drawing made by a French artist at Algiers, which I will figure. The sides of this instrument are hollowed, but a similar Rebab (19 inches long) in South Kensington Museum, the gift of the Khedive, has not these practical concavities for the bow. This form Engel thought was the older. Three-stringed Rebabs, or Rebecs, were common in Spain at an early date.

But, as Heron-Allen well says, alluding to the inaccuracy of the early drawings, 'The conclusion we are brought to is consequently this: either all representations of bows which have come down to us are unreliable, or the bow, instead of developing as the fiddle undoubtedly did, remained in a state of primitive simplicity, and bore, till a comparatively recent date, the same relation to its companion, the fiddle, as do the early specimens of Delft ware to the exquisite Sèvres specimens which recline side by side in the cabinets of the delightfully incongruous nineteenth century drawing-room. If you ask me to which of these conclusions I incline, I think the two deductions are to one another as three times two to twice three, and that a combination of the two would probably account for the present misty aspect of the past history of the bow.'²

There is an eighth century bow given in Rühlmann's 'Geschichte der Bogen instrumenti (etc.) mit einem Atlas von XIII Fafelu,' Braunschweig, 1882, which is a little more arched than the Rebab bow, but otherwise the same. In the ninth century we have the S. Blasius bow, and in the tenth everyone has quoted Strutt's 'Sports and Pastimes of the British People,' London (various dates). But in the eleventh quite a crop of newer forms appear as the artists became more imaginative with the spread of art. These again, however, will be found to explain themselves when the drawings are examined. Every now and then one gets a hint of some of the modern inventions for the regulation of the tension of the hair, or of a nut, but it is not till the end of the sixteenth century that much real advance towards our bow of to-day is observable. One bow has a kind of early shaped archer's bow stuck straight into a sword handle, which suggests great power to the 'down-bow.' Another is similar, but only a carving-knife handle is requisitioned. These are given in H. Saint-George's 'The Bow,' 1896, and he remarks, concerning the atavism of artists contemporary with Du Salo and the Amatis, 'Here are bows that take us back to before the Norman Conquest . . . and . . . it is quite out of the question to suppose that such bows were used at that time.'

¹ Vide *Esquisse Historique de la Musique Arabe*, by A. Christianovitch. Cologne, 1863.

² Vide *Violin-Making*, ante p. 87.

(To be continued).

'The Violinist.'

Francis Macmillen.

By ALAIN NICHOLSON.

THE musical world is so conservative that innovation of any sort is not only looked askance at, but often is absolutely tabooed; and when circumstances happen to enable the critics to add to their conservatism the cry 'America!' this is done without distinction, and in some cases without care, as to the real facts. Curiously this cry 'America!' in this country is not adulatory—far from it: it is the signal of disapproval, and oft-times purely resultant of an inborn jealousy.

When Francis Macmillen returned to these shores, which should have given him a well-merited welcome, he obtained instead a huge advertisement because he had the courage to apply a special means of lighting to the platform during his playing. This had been done in another way in the Dramatic world by Mr. Gordon Craig, the son of Miss Ellen Terry, and, we must say, not without success.

The cry that 'it might do for America, but we do not want these innovations over here,' was one of those incorrect suggestions which bias, in some degree, popular opinion, and the Press should be more careful to verify such suggestions. In this instance it was entirely misleading, for the lowering of the lights in the auditorium, with a strong light throwing the artiste into prominence, has not, as far as we know, been even tried in America, let alone practised; but Francis Macmillen intends trying the experiment in the land of his birth, since giving us, the Homeland, the first right to appreciate or condemn. There is surely much to be said for it, as long as the artiste is not too strongly lit up—for it focusses one of our senses on the producer of the harmonies of master minds, and concentrates our auditory powers to the full. At the same time, the audience are not the only ones who benefit (which benefit, in the theatre, they are the first to admit, for we well remember once, through something going wrong, a strong light being left in one part of the house, and how distracting it was) as the artiste himself must of necessity benefit even more than his hearers, for he is able to concentrate his whole soul on the rendering or the conception of the work he is interpreting, and this must re-act on those listening.

We have much to thank an artiste for who has the courage to try, perhaps to his own

cost, to improve the conditions, to enable himself to give a finer interpretation, or to enable his hearers a greater chance to appreciate not only his virtuosity, but the thoughts, the conceptions, of the great masters.

On Wednesday, June 12th, at the Queen's Hall, Francis Macmillen gave the second of his three recitals, under the same conditions which we reported in our last issue. His programme was well chosen, and one which gave the artiste exceptional chances to prove his powers, and it must be admitted he more than triumphed, not only in the courage of his opinions, but in the renderings he gave, for it stirred the large audience to an ovation which must have been acceptable to him. This notwithstanding the opposition his innovation had aroused, notwithstanding the carping of conservatism, notwithstanding the phlegm and indifference of the British public.

His repertoire consisted of Max Bruch's Concerto in G minor, Zarzchi's Mazurka, Bach's Adagio from E major Concerto, A. Randegger, Junior's Saltellato-Caprice, and a really beautiful performance of Christian Sinding's Romance; but the finest expression and execution were apparent in Wieniawski's Faust Fantasie and Mendelssohn's Andante and Finale from Concerto, which appealed strongly to his audience—his mastery, intuition and tone conveying both power and feeling—threw a charm over all his hearers which in re-action produced the ovation which marked his triumph.

Gloucester Musical Festival.

DEAN SPENCE-JONES presided over the first meeting of the stewards of the 1907 Gloucester Festival. From the report this year's festival will be held on September 8th, 10th, 11th, 12th and 13th, opening with a service in the cathedral on the afternoon of Sunday, September 8th. The 'Elijah' will be rendered on the Tuesday morning, and Sir Edward Elgar's 'The Apostles' in the evening. On Wednesday morning will be given Sir Edward Elgar's 'The Kingdom,' Mr. Granville Bantock's new work, 'Christ in the Wilderness,' and Glazounow's 'Symphony in C minor.' In the evening Mme. Brema, Mr. John Coates, Mr. Plunket Greene, and Miss Marie Hall will take part in the secular concert at the Shire Hall, when the programme will include Dr. Cowen's new orchestral work and Dr. Stanford's 'Song of the Sea.' Thursday morning's programme



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All manuscripts or letters intended for consideration by the Editor, should be written on one side of the paper only, and addressed to J. NICHOLSON SMITH.

All cheques and postal orders should be made payable to 'The Sanctuary Press,' and crossed 'G. Co.'

All copy, advertisements, notices or alterations must reach us not later than the 9th of each month.

Miss Cicely Trask.

MISS CICELY TRASK, whose capabilities as a teacher of singing are referred to elsewhere in these columns, is a member of a musical family, although none but herself have adopted the art as a profession. From her mother she inherits her voice, and from her father—the late Mr. James Trask, of the Local Government Board, Whitehall, and Bayfield House, Bath—her musicianly aptitude. One of her cousins enjoys the privilege of being about the best amateur woman conductor of the day, and her brother, the popular cricketer and active officer, Surgeon-Captain Trask, was an excellent violinist. He met his death while on active service in the Soudan Expedition of 1896, and it was after this event that Miss Trask came to London and applied herself to cultivating her rich contralto voice seriously.

Adopting the principle that knowledge can only be acquired by the most varied experience as her motto, she braved many hardships, and went through much strenuous work during those first years of study, so as to enjoy the freedom of picking and choosing from different quarters.

Her first master was Dr. William Cummings, Mus. Doc., and while under his tuition, she made a highly successful *début* at the Crystal Palace, singing the beautiful air 'O Fatima' (Oberon), with the orchestra, under Sir August Mann's baton. Such a satisfactory first appearance led to numerous engagements. She sang frequently at concerts in London and in the provinces, gaining notable encomiums for her rendering of the part of Ursula in 'The Golden Legend,' and for her oratorio work in general. Then came the wider experience gained by continental travel, and later valued coachings with Miss Hilda Wilson.

In spite of Miss Trask's successes on the concert platform, her most earnest attention was ever centred on the techniques of the voice rather than in gaining public favour as a singer. In a word, she is a born teacher. Year by year the good results of her tuition have been demonstrated by the successful examinations passed by her pupils, and by the high degree of excellence they display at their annual public *matinée*.

Miss Trask has no expensive hobbies. She devotes herself heart and soul to the chief interest of her life, 'Singing, and how to sing,' and she believes that hard, steady work is bound to tell sooner or later. During her recent serious illness, when she was forced to abandon all her work for many months, the touching solicitude shown by her pupils was an evidence that, beside her ability as a teacher, Miss Trask is the possessor of that rare gift—sympathy—a quality which endears its owner to others beyond all endowments.

Heluo Librorum.

Under this heading we give some notes of books relating to music, with approximate prices.

Mantz (Paul). *Les Chefs d'Œuvres de la Peinture Italienne*; illustrated with 20 large and most beautifully executed chromo-lithographs, heightened with gold by Kellerhoven, besides many other engravings; large thick folio, orig. cloth. Paris, 1870. £2 7s. 6d.

Menestrier (Père). *Des Représentations en Musique, Anciennes et Modernes*; 12mo, red morocco, g. Paris, 1681. 10s. 6d.

Morris (Rev. W. M.). *British Violin-Makers, Classical and Modern*. From the Foundation of the Classical School to the end of the 19th century; numerous engravings of violins, portraits, etc., thk. 8vo, orig. cloth. London, 1904. 7s. 6d.

The Ancient Fiddler and his Music.

BY CHYLD HARVEY.

IT may be interesting for us who constantly hear of the great successes and luxurious life of the modern virtuoso of the violin, to go back to the 'good' old times, before violin playing was considered artistic or even genteel; a period when the fiddler was classed with rogues and vagabonds, and was excluded from musical performances which claimed to be artistic.

He was, however, an indispensable feature of the popular life of 'Merrie England.' No country wedding or May-day revel was complete without his aid, and many a merry tune did he play in taverns and country inns.

Bishop Earl, who lived in the first half of the seventeenth century, has given us a very humorous description of this class of musician. 'A poor fiddler,' he says, 'is a man and a fiddle out of case, and he in worse case than his fiddle. One that rubs two sticks together (as the Indians strike fire), and rubs a poor living out of it; partly from this and partly from your charity, which is the more in the hearing than giving him, for he sells nothing dearer than to be gone. A country wedding and Whitsun ale are the two main places he domineers in, where he goes for a musician and overlooks the bagpipe. The rest of him is drunk and in the stocks.'

It is not very difficult to understand that, under these circumstances, the fiddlers repertoire consisted of little else than dance music. These country dances have, like the courtly dances of France, left their impress on the music of to-day. The finale of a sonata or symphony is frequently the direct descendant of the jig or gigue, a lively dance named after a stringed instrument mentioned in very early writers.

Another example of a dance named from a musical instrument, or perhaps *vice versa*, is the hornpipe, named after a sort of shepherd's pipe which used to be popular in Wales. The hornpipe rhythm is well known; examples of it are 'The British Grenadiers' and the hymn tune Helmsley.

An early writer on the subject, Sir Thomas Elyot, who says that dancing by persons of both sexes is a mystical representation of matrimony, describes a braule or brawl, which must be distinguished from the braule serieux of the reign of Louis XIV. 'In this dance,' he says, 'the motions and gesticulations are calculated to express something like altercation between the parties.'

Our country dance is probably a corruption of the French contre-danse, derived from the French contre—over-against, illustrating the position of the performers. We find mentioned in Shakespeare a galliard and a canary, both apparently jovial dances. But we must not think that all these dances were gay and sprightly. There was one called a dompe or dump, the name of which has passed into common use as an expression for melancholy.

However, such dances as these were by no means all that was meant in those days by dancing. At country weddings and similar festivities, there was quite an intricate ritual of dancing observed. In a book of the year 1658, we find this extraordinary sentence, 'The cushion led the dance out of the parlour into the hall.' This refers to the famous cushion-dance, which formed an indispensable feature of every wedding. Some have thought the title was kissing-dance. Both kissing and a cushion took prominent parts in the proceedings, but as kissing was a feature of all Tudor dances, cushion-dance would seem the most proper name.

The following was the ritual observed in the words of Playford's Dancing-master. 'The dance is begun by a single person, who, taking a cushion in his hand, dances about the room, and at the end of the tune stops and sings "The dance it will no further go." The musician answers "I pray you, good sir, why say you so?" "Because Joan Sanderson will not come to." "She must come to, and she shall come to, and she must come whether she will or no." Then he lays down the cushion before a woman, on which she kneels, and he kisses her, singing, "Welcom, Joan Sanderson, welcom, welcom." Then she rises, takes up the cushion, and both dance, singing. Then, making a stop, the woman sings as before, "The dance it will no further go," etc. She lays down the cushion before a man, who, kneeling on it, salutes her, she singing, "Welcom, John Sanderson." Then he, taking up the cushion, they take hands and dance round singing as before, and this they do till the whole company are taken into the ring.'

This was repeated, but instead of 'Come to,' they sang 'Go fro,' and at the end 'Farewell, John Sanderson, farewell, farewell.'

There were doubtless other similar dances, of which we have faint survivals in such games as 'Kiss in the ring' and 'Here we go round the mulberry bush.'

But the most famous of all the old English dances was the Morris dance. It is said to have been brought over from Spain by John of Gaunt in the reign of Edward III. The

name is derived from Moresca, Moorish. In the reign of Henry VII it began to be popular, and was usually associated with the May-day games, instituted to encourage the practices of archery. These games were a sort of masque, in which Robin Hood and his men, a fool and a hobby horse, took leading parts. The Morris dancers were clad in gorgeous dresses covered with bells tuned at regular musical intervals, and for the proper management of these, some skill must have been demanded.

Such were the dances of 'Merrie England.' The rise of the Puritans was a great check to them, and with the Restoration came the artistic cult of the violin. Charles brought with him the idea of a band of violins, such as he had seen at the French court, and from that time the country fiddler gradually declined, and now no traces of him can be found, except, perhaps, the dregs of his profession at the door of some public house. His dances, too, have disappeared. The country people have, to a large extent, settled down in the towns, and England can no longer lay claim to the title of 'Merrie England.'

The Bach Choir at the People's Palace.

(Continued from p. 79.)

The performances of the work have not been very frequent. The *Credo* was performed by S. Bach with his own orchestral introduction at Hamburg—date uncertain, but before 1788. Hullah gave it at St. Martin's Hall in March, 1851. It was again given at the Lower Rhine Festivals in 1858 and 1873.

The earliest performance of the Mass was in February, 1835, by the Sing-Akademie at Berlin.

The Bach Choir took its name from this Mass, as the first rule of the society says, 'The society shall be called "The Bach Choir" (in commemoration of the first performance in England of J. S. Bach's Mass in B minor [April 26th, 1876]), and the object of the society shall be the practice and performances of choral works of excellence of various schools.' Mr. Otto Goldschmidt, who started and directed the choir for ten years, is perhaps better known as the husband of Jenny Lind, who herself took great pains with ladies of the choir.

Two performances of the Mass were given in 1876, and the great performance in 1885, and again at Leeds under Sir Arthur Sullivan.

This time not by the Bach Choir. And again by the choir in 1888 under Sir V. Stanford, without abbreviation. Altogether the Bach Choir has given it nearly twenty times.

The list of works given by the choir is an extensive and catholic one, including as it does Anerio (c.1560), Astorga (1681-1736), Bach (1685-1750), Beale (1784-1854), Beethoven (1770-1827), Bennett (1816-1875), Berlioz (1803-1869), Boccherini (1740-1806), Brahms (1833-1897), Bruch (1838), Bruneau (1857), Bull (c.1563-1628), Byrd (c.1538-1623), Caldara (1688-1763), Cherubini (1760-1842), Dowland (1526-1626), Eccard (1553-1611), Fasolo (16—?), Gabrieli (1557-1613), Gade (1817-1891), Gibbons (1583-1625), Glück (1714-1787), Goss (1800-1880), Greene (1696-1755), Händel (1685-1759), Joachim (1834), Kiel (1821), Kjerulf (1815-1868), Di Lasso (1594), Leclair (1697-1764), Legrenzi (1690), Macfarren (1813-1887), Marenzio (1599), Mendelssohn (1809-47), Morley (1604), Mozart (1756-1791), Nardini (1722-1793), Palestrina (1594), Parry (1848), Pearsall (1795-1856), Prætorius (1571-1624), Purcell (1658-1695), Schubert (1797-1828), Schumann (1810-56), Schütz (1585-1672), Somervell (1863), Spohr (1784-1859), Stanford (1852), Sweelinck (1562-1624), Tartini (1692-1770), Verdi (1813-1904), Vittoria (1540-1605), Wagner (1813-1883), Walmsley (1814-1856), Ward (15—?), Wesley (1766-1837), Wilbye (15—16—?), C. Wood (1866). *Cum multis aliis.*

We will include these brief notes with a condensed chronology of Bach.

Veit Bach c.1550-1619, miller and amateur on the guitar, great grandfather. Hans Bach c.1580-1626, musician and carpet weaver, *m.* Anna Schmied. Christoph Bach, 1613-1661, musician, *m.* Maria M. Grabler. Johann A. Bach, 1645-1695, musician, *m.* Elizabeth Lämmerhirt, settled in Eisenach, 1671.

JOHANN SEBASTIAN BACH, 21st March, 1685, born at Eisenach. His mother died in 1694, and his father in 1695, when he went to live with his brother Johann Christoph (not his uncle J. C., who died 1701) at Arnstadt. In 1701 he went to Lüneburg as chorister. In 1703 appointed fiddler in Court Band of Johann Ernst, brother of the Duke of Saxe-Weimar, and later organist of the then new church at Arnstadt. In 1707 appointed organist at Mülhausen, married his cousin Maria Barbara Bach. In 1708 appointed organist and concert master to Duke W. Ernst of Saxe-Weimar. 1708-1717, *Weimar period*, compositions for the organ and cantatas to texts by Franck. 1717, Capellmeister to Prince Leopold of Anhalt-Cöthen. 1717-1723, *Cöthen*

period, chamber and orchestral instrumental music (including *Das wohl-temperirte clavier*). 1720 his wife died (by whom he had seven children). 1721, married Anna M. Wülken (by whom he had thirteen children). 1723, appointed cantor of the church of St. Thomas, Leipzig. 1723-1750, *Leipzig period*, Passion Music, Cantatas, Magnificat, B minor Mass. 1736, composer to the Court band of the King of Poland and Elector of Saxony. 28th July, 1750, died at Leipzig.

A.R.

Our Note Book.

Herr Emil Sjögren is a Scandinavian composer whose name is becoming familiar to the cultured musical public of London as the writer of very charming songs. On May 30th he was the recipient of an ovation from a large audience in the Æolian Hall, where he gave a concert of his own works. He had the assistance of a fine violinist, M. André Mangeot, and a pianist, M. Pierre Augiéras; Miss Astrid Ydén, the Swedish harpist, and Miss Minnie Tracey, the vocalist; and he brought forward his Second and Fourth Sonatas for violin and piano, two Novelletten for piano solo, a cycle of six 'Tannhäuser Lieder,' and two 'Spanische Lieder.' As a writer of sonatas for violin and piano Herr Sjögren provides most welcome relief from the intolerable dullness of much modern composition in this form. His sonatas are delightful, abounding in attractive melodies and thoughtful musicianship, and their directness and simplicity of feeling are none the less the result of a musical idiom which is all his own.

The Poet Laureate, Mr. Alfred Austin, who was present at Mlle. Suzanne Morival's vocal recital on June 21st, afterwards wrote her a note, in which he said that he was so charmed by her beautiful voice and lovely face, that they inspired him to write a little impromptu, which runs as follows:—

TO SUZANNE MORIVAL.

None can resist the dual charm by which thou dost ensnare:

Either thou singest far too well, or else art thou too fair;

For we who listen to thy voice forget thy face to view,
And those who in thy face rejoice forget to listen too.

Miss Johanne Stockmarr, the well-known Danish pianist, gave a recital at Steinway Hall on the afternoon of June 14th, under the patronage of the Queen.

Miss Monica Dailey, a young pianist, who is a pupil of Leschetizky, made her *début*

here at an orchestral concert at Queen's Hall on the evening of June 27th. Miss Dailey secured the Queen's Hall Orchestra, with Herr Alex. Birnbaum as conductor.

M. Ysaye, the Belgian violinist, will appear at the Queen's Hall Orchestra's symphony concert on November 30th next. The directors also announce that M. Ysaye has accepted their invitation to give two violin recitals on the afternoons of December 4th and 11th, at Queen's Hall.

On Saturday, June 29th, M. Paderewski honoured little Max Darewski by accepting his latest composition, dedicated to the 'King of Pianists.' The little composer was introduced to the master at the Salle Erard. Paderewski regarded him with curiosity, but his look changed to one of attention as soon as Max played the opening bars of his 'Fantaisie Impromptu,' an ambitious composition to which he did full justice. After the concluding notes Paderewski kissed the performer, and said he should be delighted to include the work in his *repertoire*. 'You are a genius,' said he to Max, and then, turning to the boy's father, Professor Darewski, he said: 'His touch, phrasing and expression are amazing. The child has exceptional talent, and I predict a brilliant career.'

Miss Bertha Toone, pupil of Mr. H. Wilcox Lawrance, of Heathlands, Lewisham Road, gained the first prize for violin playing at the Western Kent Eisteddfod, held at Bromley on June 15th. This is the second time Miss Toone has taken the first place.

A thousand youthful violinists crowded the great orchestra at the Alexandra Palace on June 22nd. They were recruited from sixty elementary school violin classes in various parts of London, and the concert was the third great display of its kind.

Auction Prices.

At Messrs. Puttick & Simpson's sale, on Wednesday, June 19th, the following prices were realized:—

Violins by—

George Chanot, £34, two by Joannes Franciscus Pressenda £55 and £86, Joseph Guarnierius £650, Nicolas Amati £45, Francesco Rugeri £68, J. B. Guadagnini £150, Jean Baptiste Vuillaume £30.

A violin known as 'Le Mercure,' Antonius Stradiuarius, the property of Sir William B. Avery, Bart., was bought in at £750.

*Viola by—*J. B. Vuillaume £34.

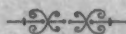
*Cello by—*Gand Père £30.



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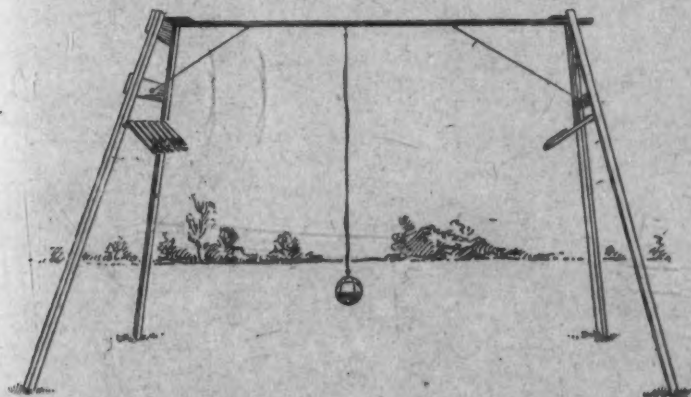
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